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AUTHOR Heil, Lillian H.
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ABSTRACT

A study explored the use of poetry as a dramatic form with a group of 38 second-graders who chose and developed roles for performances which were videotaped and then critiqued by the class as a whole. The population for the study was two second-grade classes in a small rural school in Utah. Both qualitative and quantitative analysis led to the following conclusions: (1) 38 children is too small a group to be an adequate sample; (2) the influence of gender on poetry choices seems minimal, but the sample population is too small to substantiate this conclusion; (3) children can learn enough about dramatic form to verbally evaluate performances (4) about half of the second-graders did not understand how to evaluate; (5) children are enthused and motivated by dramatizations partly because they love seeing their own performances on videotape. Future activities should include working with a larger group to examine a pattern of choice, determine gender differences, and to give children some practice at evaluating dramatizations. (Five tables of data are included, as is a 12-step process list that instructs teachers how best to choose and familiarize children with a poem; how to help students develop roles, props, costumes, and action; and how to encourage children to critique the videotaped performance.) (SAM)

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Poetic Mini-Drama: A Way for Children to Discover Dramatic Form

A Paper Presented at NCTE March 1993

by Lillian H. Heil

Introduction

Dramatizing poetry is an active aural approach to the poetic text. It is a method that encourages self discovery and is different from teacher directed lessons because the outcome is more unpredictable. For this reason teachers are sometimes reluctant to try out such an approach. The value of dramatizing poetry rests on the assumption that the process of acting out a poem enables children to better understand the meaning of the poem- both the cognition of events and the sounds and rhythm of the language. There is also an assumption that most children enjoy the active approach of acting and that if children understand these poems better they will like them more. Further, If children like the dramatized poems, positive feelings or at least openness will be transferred to all poetry (that contain powerful enough language to grab their attention).

How To Do Poetic Mini-Drama (PMD)

Dramatization is a process of self-discovery for each actor. Children have to think for themselves in order to be convincing actors. In order to teach and use discovery learning skillfully, both teachers and students need practice. Teachers and children may enjoy dramatizing poems occasionally, but they won't develop much skill unless they do it about once every two weeks or at least once a month.

Doing PMD does not require memorization of parts because groups trade off between choral reading of the poem and pantomiming the actions of the characters. Video taping technician responsibilities can be taught to even young children so that the teacher does not have to be dashing around trying to run the machinery, instruct the actors and direct the choral reading group. As children gain expertise at dramatizing, they take over more of the work such as planning props and blocking of actions. The emphasis is on the process of discovery not a finished product so props and costumes are always minimal and seldom does a class want to spend time video taping a dramatiziation more than once.

Choice of poems to dramatize is important. Start with short poems that involve a lot of action and an unlimited number of people. (Poems such as "On Halloween" by Eileen Fisher). At the beginning don't try to do too much and keep the production simple in terms of props, and blocking. This allows children to focus on the acting.

Dramatic coaching is focused on acting as the character would. If he were angry, how do you show anger? If the child were a slithy tove, how does he or she move? The playback capability of video tape makes instant feedback possible and children quickly learn to recognize the importance of actors' gestures, facial expressions and movement. They see the effect of skillful camera framing, use of closeups, plus the sea-sickening effect of a jerky camera. The use of a choral reading group, actors and a group of video technicians help to develop a cohesive team out of the whole class. We tell them and they soon see that the combined efforts of readers,

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actors and technicians are important to the production of a quality video. That feeling of unity makes it easier for students to give and take critcism.

At the beginning, do not expect children to volunteer a lot of specific critiques about the production. The teacher can encourage thoughtful comments by asking why they thought something was good or bad. When a child says, "The camera should have been closer at the beginning," the teacher can then ask, "Why should the camera have been closer?" This kind of discussion can help the class to understand when closeups might improve the production. The teacher can also build on the comments made by children e.g. One child said, "The Gingerbread Man wasn't stiff enough." The child was asked to demonstrate how a stiff gingerbread man would run or run. He was happy to do that and a few other children spontaneously joined him to demonstrate proper stiff walking.

Practical record keeping is part of the process for PMD. The majority of the children prefer the job of actor or technician over being a choral reader and they all want to be the camera person even though they know we can't do the dramatizations without the poem being read aloud. It is necessary to keep records so children can take turns at the more desirable roles. In many poems there is a main character so the record keeping should include what child takes what part.

Steps In The Process

1. The poem (printed on chart paper) is posted at the front of the class.
2. Technicians from the week before select new "trainees" and show them how to get the equipment ready. (Put the video tape in, put the tripod up, hook the camera to it or whatever your particular TV camera requires).
3. Use some sort of anticipatory set to focus the attention and interest of the class on the subject of the poem.
4. Explain unusual words before or while the poem is read for the first time. Children are immediately involved in personally exploring the meanings of these words, e.g. with a word like "twiddle" they can be shown how so that they can twiddle their thumbs; with a word like "cavernous" they can be told that it means large like a cave and then be asked to make their mouths look "cavernous".
5. Read the poem aloud to them (usually the whole class is invited to join in part or all of the first reading).
6. Read the poem aloud several more times with pauses to dramatize as a whole group how one would "slurp spaghetti" or "look queasy" or "scream, yell, and bite."
7. Ask children to name the characters, props, costumes, and actions.(At the beginning the adults do the blocking.)
8. If the poem can be acted with large groups (half or thirds of the class) divide the class into groups so that each gets a turn to act and to read.
9. Read the poem aloud while the group or individuals do the actions, and practice their timing to the choral reading. Do this more than once if the class decides they need it. Often the readers have to slow down to allow

actors time to get the actions in. Do not allow choral readers to watch the action. They need to keep their attention completely on the director in order to keep the reading together. At the beginning they will need frequent praise and reminding to develop the habit. Make it clear to them that they will see the videoed dramatization so they do not need to watch the actors during the practices or during the filming.

10. Film the dramatization.
11. View the film immediately and ask children to give positive and negative critiques (about 3-5 minutes). Make the decision as to whether the class wants to work on the same poem the next week.
12. Have the technicians unhook the video equipment and put it wherever it is stored.

Data Collected

Two second grade classes (18 subjects from one class and 20 from the other) in a small rural school in Utah were the population for the study. The teachers had agreed that they would like to participate in a project of dramatizing poetry with the children during the year.

Ratings on a variety of poems - rhymed, unrhymed, those with lots of imagery, quiet poems, active ones and those with word play, were collected in October for one class of second graders and for both classes of second graders in April. Videos were made of all the poems (15 in all) that were dramatized by each class. A few planning sessions for each class were taped and several evaluation discussions were taped. At the end of the year all the dramatizations were shown to both classes and they were asked to rate the dramatizations done by their own class and the dramatizations done by the other class. They were asked to rate each drama from 1 (Excellent) to 5 (Terrible). Under each number rating was a space the child could use to explain the reasons for his/her ratings.

Data Analysis

Both quantitative and qualitative data analysis was done. The quantitative analysis will be discussed first. In connection with that it was determined that some of the scores needed to be removed because the data didn't appear to be clean data. That conclusion was arrived at because the evaluation sheets on the dramatizations indicated that not all second graders were using much judgement. Even though the researcher knew the quality of the dramatizations varied widely , some of the children circled all ones, all fives, apparently copied their neighbor or circled a pattern of numbers on their answer sheet. These were pulled out for the statistical analyses related to the dramatizations decreasing the size of the group from 38 to 23 or 25. When scores were pulled out to clean up the data, they are referred to as the cleaned up score.

Favorite Poems

To find whether or not children had favorite poems, and whether boys differed from girls the average scores were tabulated for boys, girls and the total group of 38 children in the two second grade classrooms who spent the year dramatizing poetry. Table 2 shows the ordering of the 20 poems by gender, and for the total group.

Table 2
Rank Order of Twenty Poems by Gender and For the Total Group

Boys		Girls		Total Group	
Poem	Rating	Poem	Rating	Poem	Rating
#18	1.32	15	1.84	18	1.66
#2	1.95	19	1.95	20	2.16
#13	2.05	18	2.0	11	2.18
#20	2.21	1	2.05	13	2.21
#5	2.26	11	2.11	15	2.24
#11	2.26	20	2.11	5	2.24
#8	2.32	17	2.11	4	2.29
#9	2.37	14	2.16	8	2.32
#4	2.37	12	2.21	1	2.34
#10	2.47	4	2.21	14	2.34
#17	2.58	8	2.32	17	2.37
#15	2.63	13	2.37	12	2.42
#12	2.63	16	2.58	9	2.58
#1	2.63	3	2.63	19	2.58
#3	2.74	2	2.74	3	2.68
#19	3.21	6	2.79	10	2.71
#6	3.21	9	2.79	6	3.03
#7	3.37	7	2.90	7	3.13
#16	3.90	10	2.95	16	3.24

Gender Differences

When the average poetry ratings were compared by gender, no significant differences were found for the group as a whole, but there were significant differences on four individual poems (numbers 1, 16, 17, and 19) in class 3. In class four there were no significant gender differences. Using the cleaned up scores (reducing the group size from 38 to 25, there was no significant gender difference on the overall average ratings but there were differences for the group as a whole on poems 16 and 19. The female average rating for poem 16 was 2.6; the males was significantly lower with a rating of 4.6 (p-.001). With poem number 19 the average female rating was 1.9

and again the males rated it significantly lower at 3.3 (p=.013). The two poems in question are as follows:

Number 16

What fun to be
Hippo potamus
We'd weigh a ton
From top to bottomus.
by Michael Flanders

Number 19

Hamsters are the nicest things
That anyone could own
I like them even better than
Some dogs I've known.

Their fur is soft, their faces nice,
They're small when they are grown.
And they sit inside your pocket
When you are all alone.
by Marci Ridion

Comparison of Drama Rating Averages With Researcher's Drama Ratings

There was a significant correlation of .62 ($p<.05$) between the drama ratings given by the researcher and those given by the 36 second grade students using the non cleaned up scores. The girls were responsible for the high correlation; when their average was compared with the researcher the correlation coefficent was .80 ($p<.01$); the boys' correlation coefficent was .26 which is not significant. When the drama ratings scores were cleaned up (by removing the cases in which children appeared to be showing little or no discrimination in judgments) the correlation coefficient for the girls decreased to .70 (or 49% of the variation in ratings could be predicted from the ratings of the researcher). With the cleaned up boys' ratings the coefficient was .31. The total group (of cleaned up cases) was .55 (30% of the variation in ratings could be predicted from the ratings of the researcher). So when "undiscriminating" boys were removed, the remaining boys had higher agreement with the researcher (correlation coefficient increased from .26 to .31). When the undiscriminating girls were removed, the remaining girls had a lower agreement with the researcher (correlation coefficent decreased from .80 to .70).

Critiquing Comments About Dramas - Quantitative

Table 3 shows the rank ordering of the fifteen dramatizations.

Table 3
Rank Ordering of Dramatizations by Gender, Class, Total Group and by Researcher

Class 3			Class 4			Total Group			Researcher
Girls	Boys	Total	Girls	Boys	Total	Girls	Boys	Total	
9-1.11	3-1.33	3-1.44	15-1.00	12-1.10	15-1.22	15-1.12	3-1.37	3-1.50	9-1.0
15-1.22	4-1.44	4-1.56	7-1.63	15-1.40	12-1.50	9-1.40	7-1.68	15-1.56	15-1.0
3-1.56	6-1.44	8-1.72	6-1.63	3-1.40	3-1.56	3-1.65	6-1.68	9-1.75	14-2.0
4-1.67	8-1.56	6-1.83	9-1.75	9-1.50	7-1.56	4-1.71	4-1.90	6-1.81	4-2.0
5-1.89	1-1.67	9-1.89	4-1.75	7-1.50	9-1.61	8-1.88	1-1.94	7-1.81	5-2.0
8-1.89	2-1.78	15-1.89	3-1.75	14-1.60	6-1.78	5-1.94	15-1.95	4-1.81	4-2.0
14-1.89	7-1.89	5-1.94	8-1.88	11-1.80	1-1.94	6-1.94	8-2.00	8-1.94	3-2.5
6-2.22	5-2.00	7-2.06	12-2.00	6-1.90	14-2.00	7-1.94	9-2.05	5-2.03	8-2.5
7-2.22	15-2.56	2-2.33	15-2.00	13-2.10	4-2.06	12-2.12	2-2.11	12-2.14	6-3.0
12-2.22	9-2.67	1-2.44	11-2.13	1-2.20	5-2.11	14-2.17	5-2.11	2-2.33	12-3.0
11-2.44	11-3.22	14-2.72	2-2.25	5-2.20	8-2.17	11-2.29	12-2.16	1-2.36	13-3.0
13-2.78	12-3.33	12-2.78	1-2.38	10-2.20	2-2.33	2-2.59	11-2.47	14-2.36	2-3.0
2-2.89	13-3.44	11-2.83	14-2.50	1-2.30	10-2.44	1-2.82	14-2.53	11-2.39	10-3.0
10-2.89	10-3.44	13-3.11	10-2.75	2-2.40	13-2.50	10-2.82	13-2.74	13-2.89	11-4.0
1-3.22	14-3.56	10-3.17	13-3.00	8-2.40	1-2.78	13-2.88	10-2.79	10-2.89	1-4.0

There is a great deal of variation as to the drama ratings. Both groups and the researcher placed number 15 near the top except for the boys in class 3. Drama 15 was about a boy playing April Fool's Day jokes on his friends. The acting was quite convincing. The ants in the honey scrambled very well; the mouse on the shelf was doing his part; the boy who was the joker was particularly convincing and at the end he bent over double with laughter. His victims spontaneously came back to gang up on him (which wasn't planned or in the poem, but it fit) so he began to look a little sheepish and guilty - which actually made very good sense. The boys who rated it low were from the other class and the averages in his table were not the cleaned up scores. When the cleaned up scores were used the boys' average for drama 15 went from 2.56 to 1.4.

Drama 3 was generally rated higher by the children than the researcher. Drama 3 was the poem about the witches garden. The acting by the witch was good with hand gestures and shaking of her head; however children in the drama were upstaging the witch so you couldn't see all of her actions. Children probably didn't think upstaging mattered (or even know what it was).

Drama 1 was rated lower by the girls and the researcher than by the boys. Drama 1 was about a lion roaring, creeping, pouncing, eating and sleeping. In the first dramatization of it the actions were fine except for a couple of instances - the lion was afraid to leap on his victims. And in the sleeping part, one of the boys in the front kept moving his legs quite vigorously (Of course, who knows? Some children sleep that way). Evidently these distractions did not bother the boys as much as it did the girls (and the researcher.

Number 11 was rated low by everyone but the boys in class 4. Drama 11 had pairs of children talking about their favorite word (yes) and most of the pairs sat and looked at each other rather than acting as if they were talking. The ones bringing in the cookies, cake and candy brought the food in but just dumped it on the table rather than giving it to the children. With the cleaned up scores the class 4 boys' average rating went from 1.94 to 2.29.

Drama 12 was also rated low by everyone but the boys in class 4. The poem was about Santa stumbling on the icy chimney. In this drama, Santa kept forgetting his part and his elf helpers were literally pushing him into the right place. One child (part of the group crying at the thought of Santa falling off the chimney) exaggerated her tears a bit too much and the dog (the part created by the class) was always in the way so that the main characters couldn't do their actions. This was a drama done by class 4; perhaps the boys were being loyal to their class.

Number 10 was rated low by everyone. It was the first drama done by class 4 and it was of the witch's garden. The acting was fine but the video was cut off in the middle, so it was an unfinished story and everyone showed they knew an unfinished drama was not good dramatic form.

Drama 13 was also rated low by everyone. It was class 4's dramatization of the 5 monkeys teasing a crocodile. This was a drama in which the girl fell into the crocodile's mouth and then sat back upon the table because she thought she'd done it at the wrong time. Everyone seemed to agree that the drama was ruined when she did that.

Table 4 focuses on the number of comments in each of the three following categories: General e.g. good, terrible, great; Semi Specific e.g. I liked the witch, good acting; Specific e.g. They ran and screamed good.

The girls made the largest number of comments in class 3 but in class 4 the majority of comments were from boys. In class 3 the number of general comments was much lower than for class 4. Note also that five girls and four boys were responsible for 87% (109 out of 125) of the total evaluative comments. The data certainly shows the dramatic differences that can exist between two different classrooms.

The eighteen children who made written comments (from one to fifteen) represent the majority (18 out of 23) of children used in the "cleaned up" statistical comparisons.

Table 5 shows the number and category of comments each class wrote about their own dramas and those of the other class. Notice that each class made more specific comments about their own dramas than they did for the dramas of the other class. Class 3 made 100% of their specific comments about their own dramas; class 4 made 64% of their specific comments about their own dramas.

Table 4
Total Evaluation Comments by Gender, Class and Total Group

Class 3

Females				Males		
General	S.Spec.	Specific		General	S.Spec.	Specific
#35 5	1	1	#47	2		1
#36 3		3	#49			1
#38	1					
#40	1					
#43 3	10	2				
Ttl. 11	11	8		2		2

Class 4

Females				Males		
General	S.Spec.	Specific		General	S.Spec.	Specific
#57 11		2	#63	11	1	1
#58		3	#65	4		
#60 1		1	#66	10	2	1
#61 10	1	3	#67	12		1
			#71			2
			#72	9	1	5
C .T 22	1	9		46	4	10
G.T. 33	11	17		48	4	12 = 125

Table 5
Children's Evaluations of Their Own Dramatizations and of The Other Class

Poem	Class 1 Self Evaluations				Other Class (2) Evaluations				Both
Number	General	Semi-Sp.	Specific	Total	General	Semi-Sp.	Specific	Total	3 and 4
#1 The Lion R	1	1	1	3	3	1	1	5	8
#2 The Lion R	-	1	2	3	3	-	1	4	7
#3 The Witch	1	2	1	4	5	-	1	6	10
#4 The Witch	1	2	1	4	3	3	1	7	11
#5 My Favorite	2	1	-	3	5	1	1	7	10
#6 If Santa	1	1	-	2	4	1	-	5	7
#7 If Santa	-	1	3	4	7	-	-	7	11
#8 The Monkeys	1	1	-	2	3	2	2	7	9
#9 Small Ghost	1	1	-	2	4	1	-	5	7
Totals	8	11	8	27	37	9	7	53	80
	Class 2 Self Evaluations				Other Class (1) Evaluations				
#10 The Witch	5	-	1	6	-	1	-	1	7
#11 My Favorite	5	1	-	6	1	-	-	1	7
#12 If Santa	3	1	2	6	-	1	-	1	7
#13 The Monkeys	1	-	6	7	-	1	-	1	8
#14 Small Ghost	5	-	2	7	-	1	-	1	8
#15 April Fool	4	2	1	7	-	1	-	1	8
Totals	23	4	12	39	1	5	0	6	45
									125

The class 3 dramas that evoked 10 or more comments were numbers 3,4,5, and 7. The class 4 dramas all had about the same total number of 7 or 8; however number 13 provoked the most specific comments. These will be further discussed in the section on qualitative analysis.

Critiquing Comments - Qualitative

Children are very good at noticing even small details in the dramatizations. This showed up in the number and kind of evaluative comments at the end of the year. Lindsay was the monkey the crocodile grabbed. She was swinging her legs and not paying attention so the choral readers had to wait while she was nudged into the fact that she was supposed to be in the crocodile's mouth. One child commented about her swinging legs and the fact that someone had to push Lindsay off the table.

When a child in class 4 adlibbed the part of the dog that we created as part of the family waiting for Santa, one child said the dog was good, and finally on the April Fool's poem one child was delighted when the April Fool Boy threw his sister's blanket in the trash.

Dramas three and four (both dramatizations of The Witch's Garden) received 10 or more comments. The poem by Moore is as follows:

In the witch's
garden
the gate is open
wide.
"Come inside,"
says the
witch.
"Dears,
come inside.
No flowers
in my garden.
nothing mint-y
nothing chive-y
Come inside,
come inside
See my lovely
poison ivy."

For both performances children talked favorably about the witch.(She did gesture to the children and led them into her garden) They commented that the children acted scared by running and screaming.

In number 5 "My Favorite Word " by Hymes 8 out of the 10 comments were general but the poem seemed to appeal to children. Several said they liked "it" and one said he liked the poem. The content does have undeniable child appeal.

There is one word-
My favorite-
The very, very best
Isn't No or Maybe.
It's Yes, Yes, Yes, Yes, YES!
"Yes, yes, you may." and
"Yes, of course," and
"Yes, Please help yourself."
And when I want a piece of cake,
"Why, yes. It's on the shelf."
Some candy? "yes."A cookie?" Yes."A movie?" Yes, we'll go."
I love it when they say my word:
Yes,Yes,YES! (Not No.)

The comments about number 7 ("If Santa Should Stumble" by Sterling) were general comments about it being good or great, some semi specific comments about acting and some negative comments about one of the children Santa was giving presents to. She decided to clap her hands to show excitement (She explained this to us when children critized her for not being asleep. This was in the evaluation session immediately following the dramatization). But at the end of the year at least two children had not changed their minds. They still thought she should be asleep when Santa arrived with presents.

In the dramatizations by class 4 number 13 "Five Little Monkeys" by Laura Richards provoked the most specific comments. The poem tells of 5 little monkeys who are teasing a crocodile (from atop a table) until one of them gets too close and is grabbed and eaten. This is the drama already discussed in which the girl designated to be eaten was supposed to be near the edge of the table and to help the crocodile by falling as he grabbed for her. She did this at the right time but then got confused, apparently thinking she had fallen too soon and she sat back up on the table to be practically shoved off by the other monkeys. Four children (in her class) marked the dramatization lower because she climbed back on the table.

Some children used a patterned response. It allowed them to receive praise for lots of writing but doesn't show as much judgment as the children who wrote a variety of comments. Three of the 18 children who wrote comments used a consistent patterns. Megan used "acted good" as her key phrase. (Mimicking how often the researcher talked about acting the part of the characters in each drama. If children acted self conscious, they were sure to hear a reminder something like this -"Smiles at the wrong time tell us you're thinking about yourself instead of thinking and acting like the character.")

Crystal used "liked" as hers (I liked the lion, the witch, Kate, Santa, elves, the dog etc.) The interesting thing that Crystal did was to pinpoint important character who also did a very good job of acting their parts. The witch used marvelous witchy gestures. Santa fell off the chimney at the right time, the elves solicitously helped him up; the dog added to the Santa play did such important dog like actions that he became a main

character even though he wasn't mentioned in the poem. So Crystal's comments indicated a good understanding of evaluation in a shorthand sort of way.

Cody repeated "I liked the poem" and his statements did reassure the selecter. In dramatizing poetry it would be a disaster to pick poems children didn't like.

Last, the researcher has, over several years of dramatizing poems with children, found that a few in each class immediately show talent at acting or being the camera operator. One second grader was so good and so eager (He actually did very little else in class confessing one day that he could not read) at acting that he would get chosen to act more than his share of times. It was fun to watch him fall down laughing as Holman's scrawny turkey who avoided being someone's Thanksgiving dinner. A third grader monopolized the main character parts for the same reasons. He slammed the desks over with abandon as Prelutsky's "Smasheroo" and made terrible faces for Cassedy's "Closet." Second grade Katie could carry on marvelous pantomimed conversations and look absolutely woebegone as the scrawny turkey. The dog and Santa did a spontaneous bit of improvisation and the whole class was disappointed when it was cut off at the end by the camera operator who thought the play was over.

Camera talent also seems to be a natural gift for some (or they are encouraged to do it at home) One third grade boy asked if anyone noticed how he focused on the characters' feet (in "The Gingerbread Man") to make it look as if they were really running (instead of in place). Just last year when second grade Ryan was a first time camera man he showed amazing insight in questions a camera man must consider. He wanted to know whom he should focus on at the beginning, what he should do when the ghost came in (stay focused on the children or follow the ghost in). He interrupted our practice to tell us the ghost wouldn't be in the picture because he wasn't close enough to the children. (Ryan was never asked if he operated a home camera but his family is missing a bet if they don't let him.)

The active approach plus the instant playback capabilities seem to make this method of comprehending poetry and dramatic form highly motivating. The only discipline problems that occur stem from everyone wanting to be in the drama, or telling their idea, or sharing their evaluation of the video performance.

Conclusions

1. There is a wide variation in the poems children like but a group of 36 children is too small to be an adequate sample.

2. There may be some gender differences in poetry choices but whether and what they are can't be ascertained from this study.

3. Children can learn enough about dramatic form to verbally evaluate performances as shown by their level of agreement with the evaluations of the researcher and their written comments.

4. Second graders have difficulty evaluating. The number of children who circled all the same numbers, circled patterns of numbers or copied from their neighbor indicate that about half of the second graders did not understand how to evaluate.

5. Children are enthused and motivated about dramatizations partly because it's active but perhaps mostly because they love seeing their own performances.

Recommendations

1. Work with a larger group to see if there is a pattern of poetry choices. Do the same to determine gender differences.

2. Give the pre and post evaluation of 10 to 20 different poems to all children involved in dramatizing poetry to see if positive feelings for poetry significantly increase by the end of the year.

3. Continue working with classes as they go to new grade levels to see if their expertise with dramatic form and filming can rise to higher levels.

4. Give the children some practice at evaluating dramatizations from other classes (done in past years in another district so that they do not know the children involved) before they are asked to do their final independent written evaluation of the dramatizations done by their class during the year.